The Rhythmic Nature Of Jazz
Part II
The Fundamentals

By Michael Longo

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The Rhythmic Nature of Jazz-Part II
The Fundamentals

The course you are about to study is the followup to the first DVD we released in this series which provided an orientation for the student of the concepts we are attempting to communicate about Dizzy's rhythmic conception.

In this second program we will be dealing with the fundamentals of the concept about the drum technique. We will also provide exercises that transfer the behavior produced by this technique to the particular instrument you play. The melodies of the exercises are loaded with catalytic behavior that unlocks natural accentuation that is part of the jazz concept we are learning. This behavior is something that students will feel in their hands and will translate into a unique touch on their instruments that produce the music.

Throughout this course, in the volumes yet to come, each new exercise will unlock different behaviors into your playing. For this reason it is imperative that you do them in the sequence and order that they are presented.

With this particular segment you should watch Mr. Longo teach the drum technique to the students and copy the process at home to teach it to yourself. It is advised that you acquire a small drum for yourself, even though it is possible to play the rhythms on a tabletop. This approach, however, will not produce the pitches that a real drum will, and that drives home the fact that timbre is an integral part of rhythm. The exercises are included with this booklet for the various instruments. When you do them in the sequence suggested on the DVD, you will begin to experience an energy present on your instrument through your touch. After you practice them you should then play through tunes from your repertoire. You will notice that they feel different under your hands and that you are playing differently. Like most students, who report getting comments from their fellow musicians that

they sound better than they used to, you will begin to elicit comments from your peers as well.

It is highly recommended that you acquire the practice drum CD being offered with this course that contains a drum track with different tempos provided for you to practice with. This will produce quicker results in your ability to develop the concept this course has to offer.

It is also recommended that you obtain the first DVD about the orientation of this concept if you do not already have it. Keep in mind that these concepts need to be learned in stages.

There will be two more DVDs following these two. Part III will present advanced concepts which will unlock magical behavior in your playing, while part IV, called ultra advanced, will culminate in a truly satisfying musical experience not only for yourself but for your listeners as well.

In closing, let us point out a reminder about the difference between experiential knowledge as opposed to intellectual knowledge. You will learn these new concepts through an experience the course will provide, and it is important that you keep this in mind as you do the work.

Thank you and good luck with all of your musical endeavors, which should grow significantly as a result of the course on which you are about to embark.

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*It is suggested that you follow along with this booklet as you watch the DVD beginning with Fig 1. The figures you see in the film correspond to the figures in this booklet. At the end of the booklet you will find the exercises for your particular instrument.

Basic Hemiola Pattern

(4/4(12/8)

Fig. 1

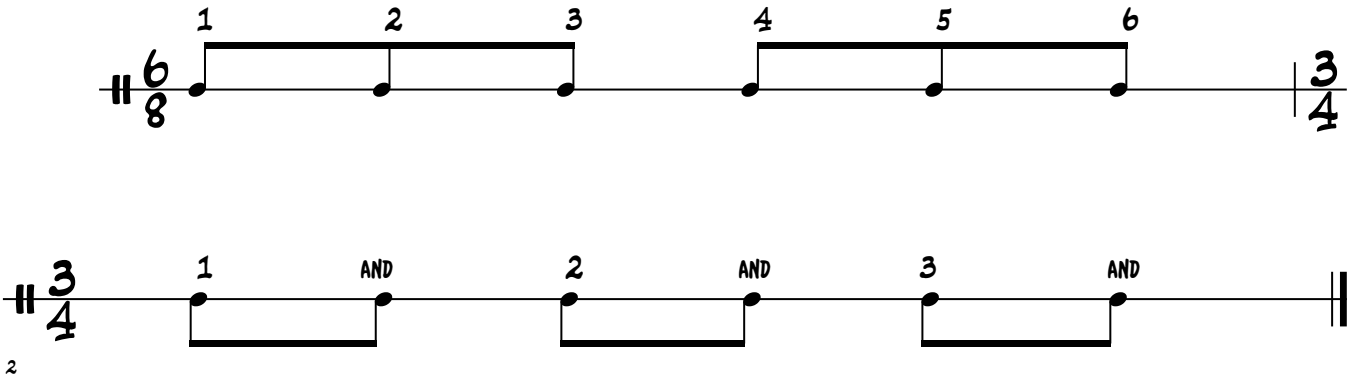

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Fig. 2

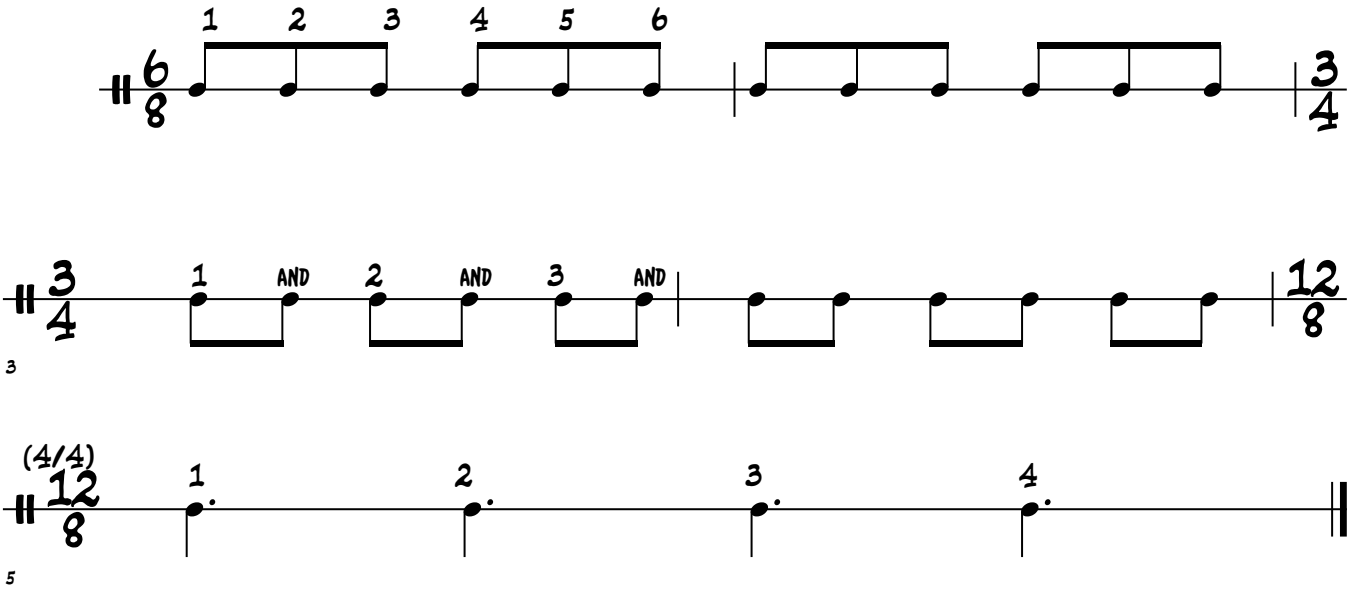

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Fig. 3

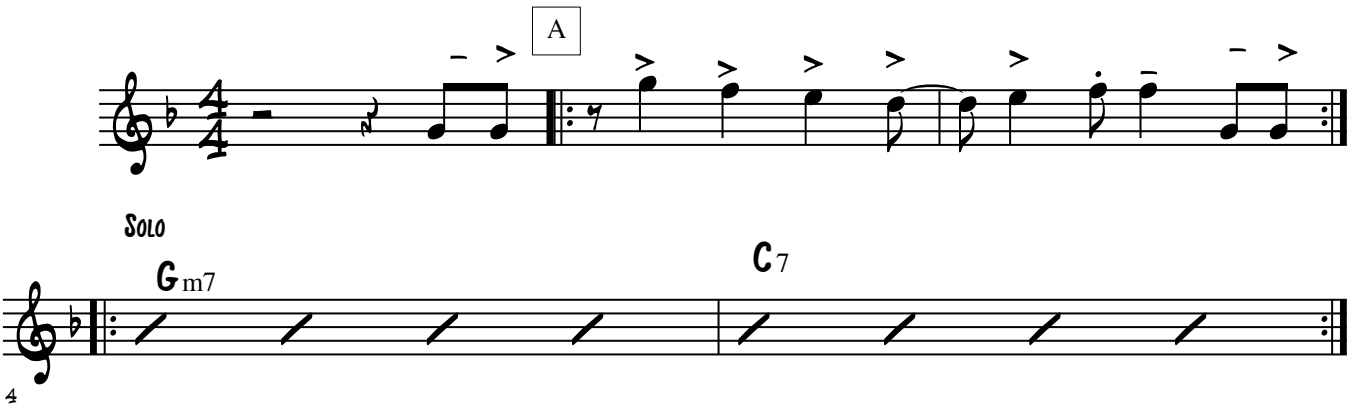

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Fig. 4

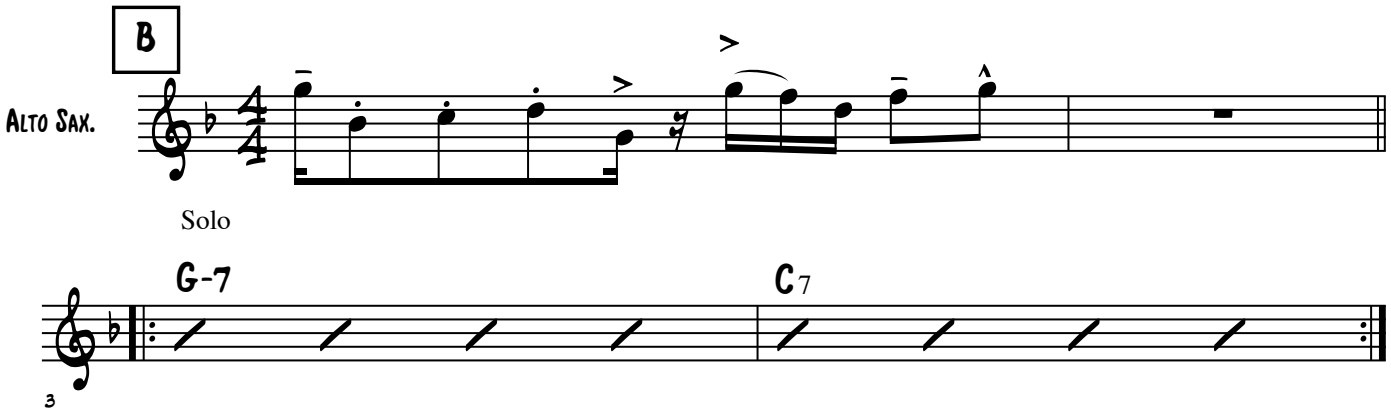

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Fig. 5

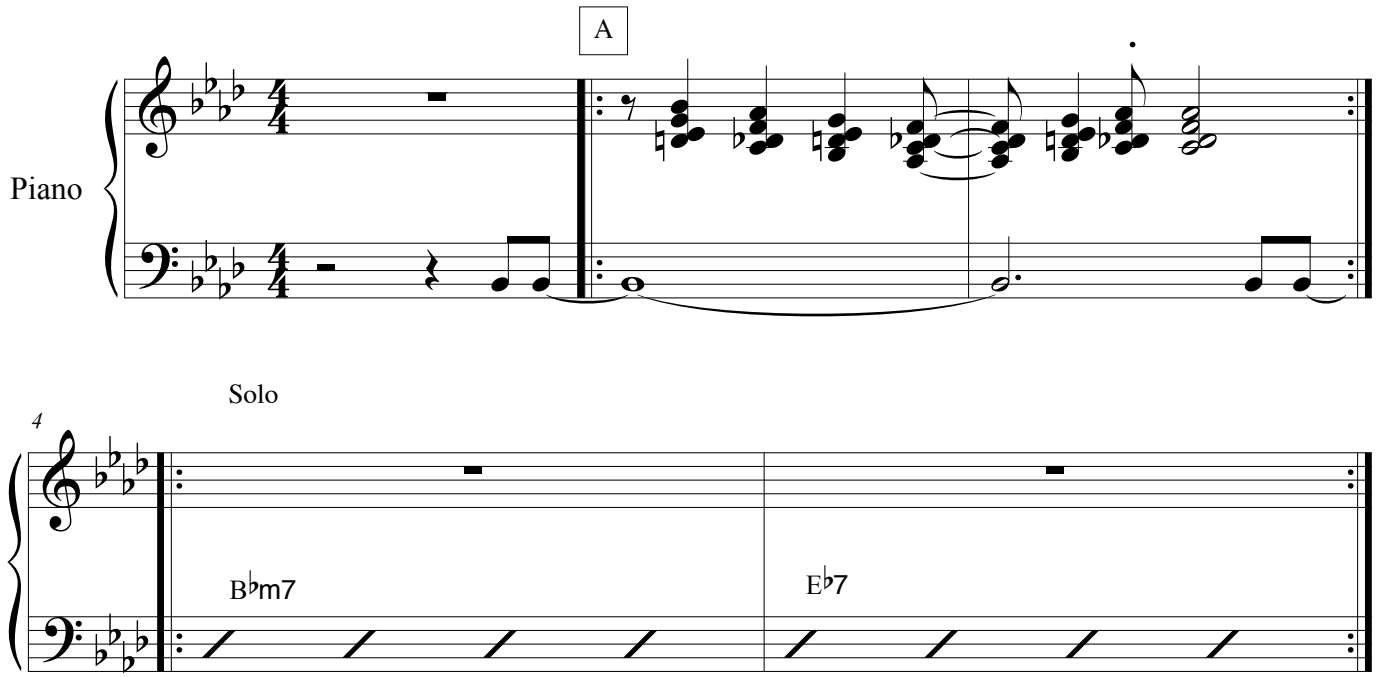

Fig 6

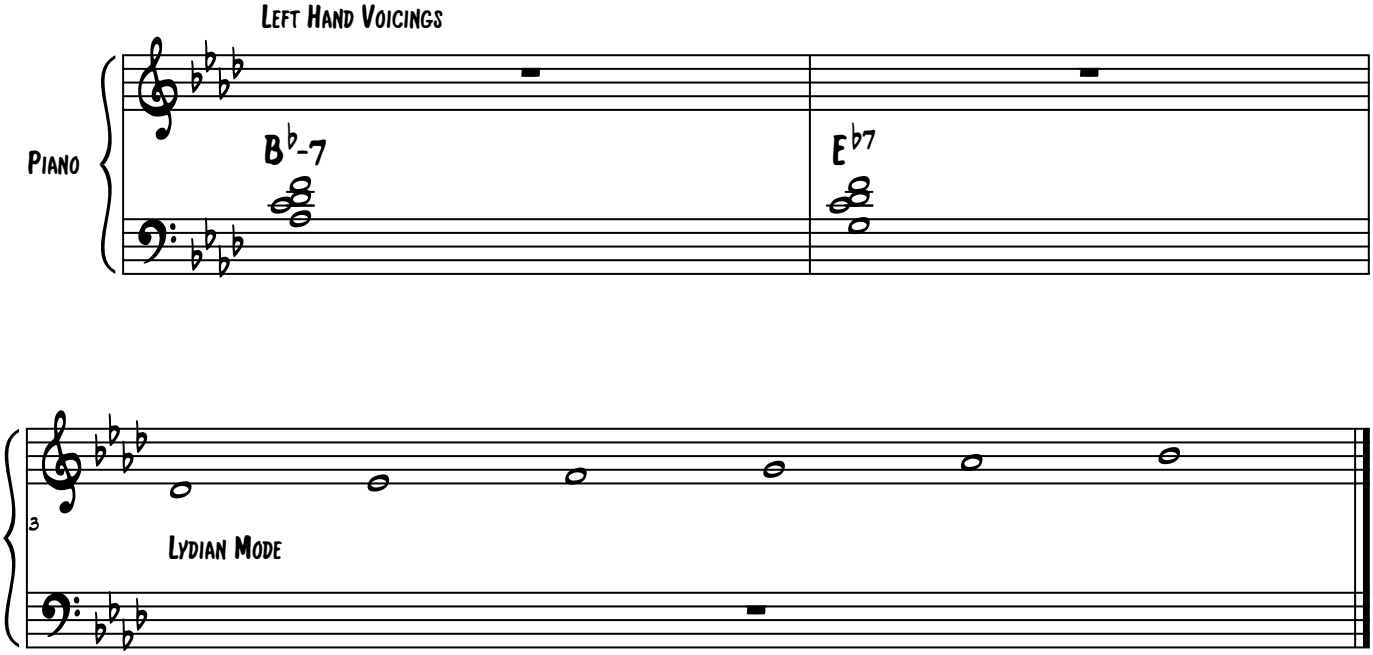

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Fig 7

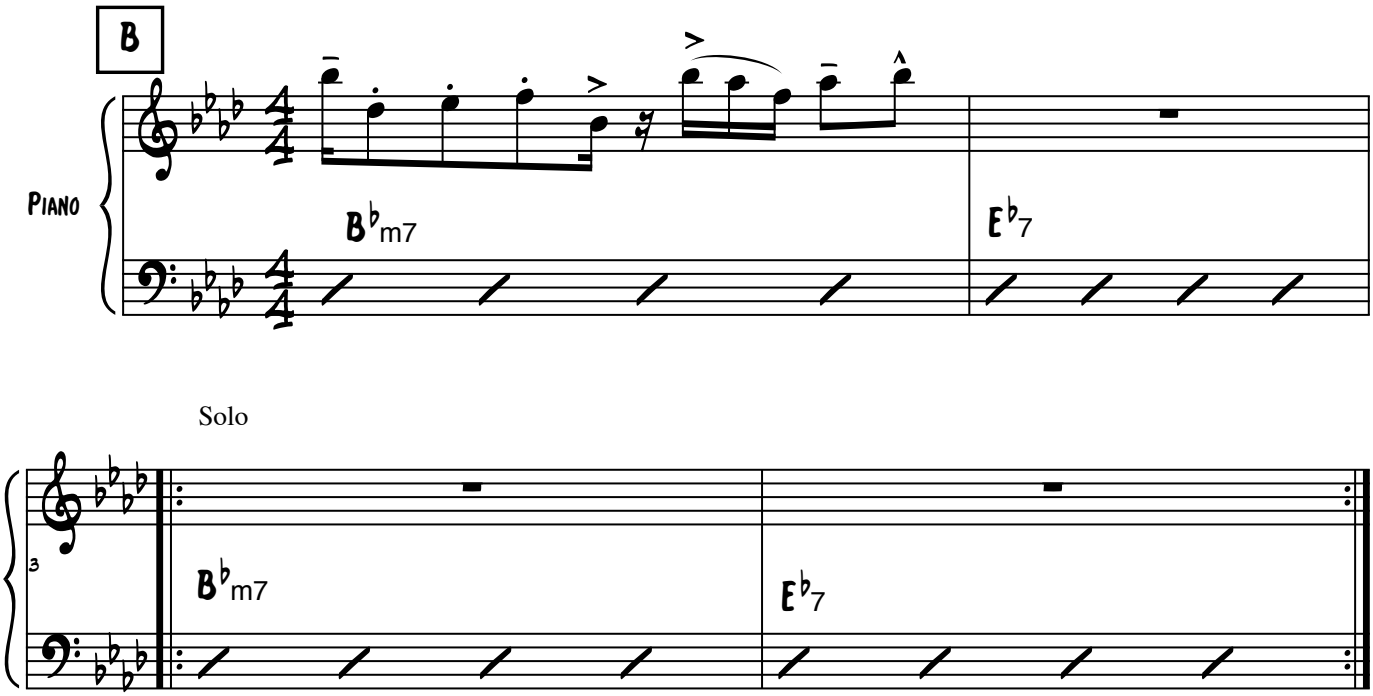

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Fig. 8

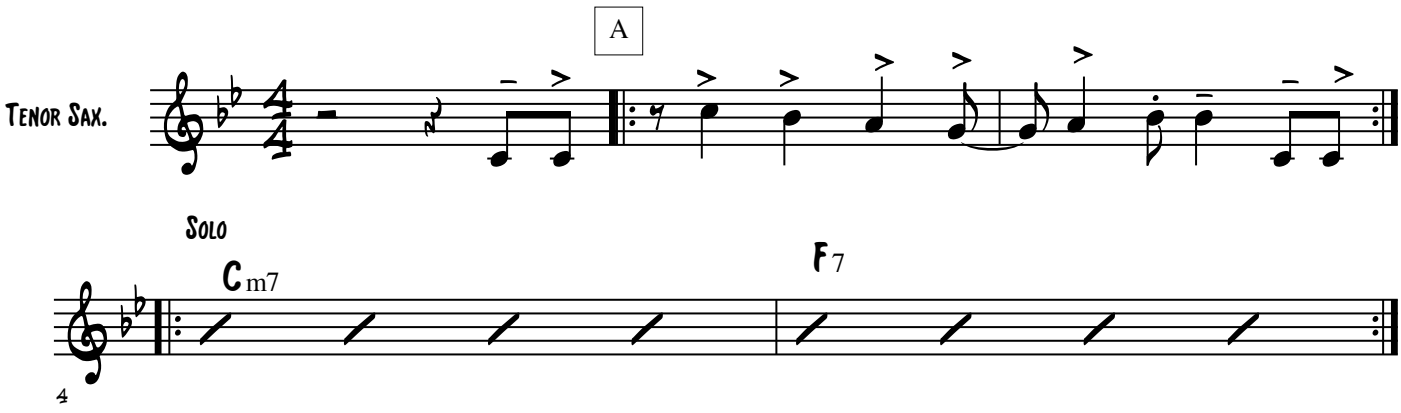

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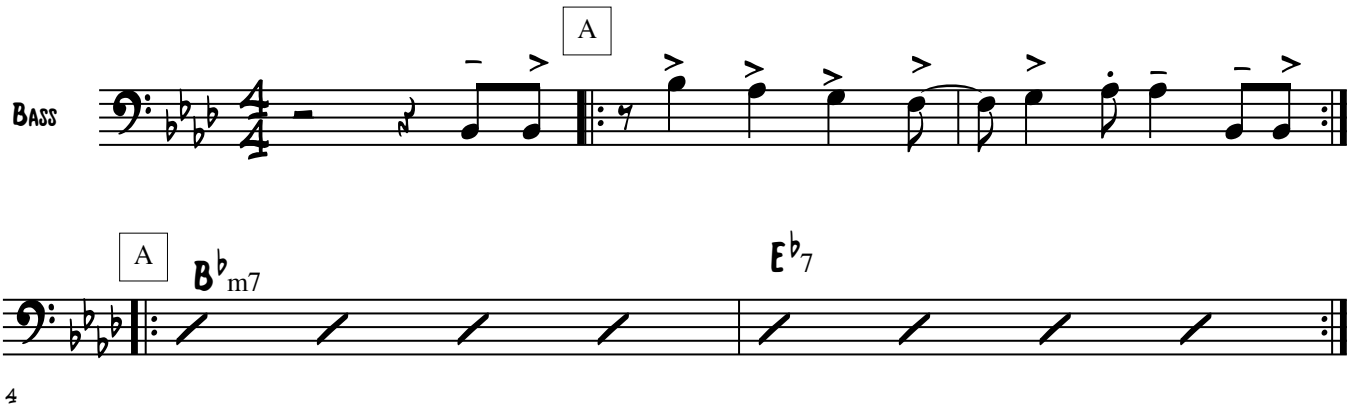
Fig. 9



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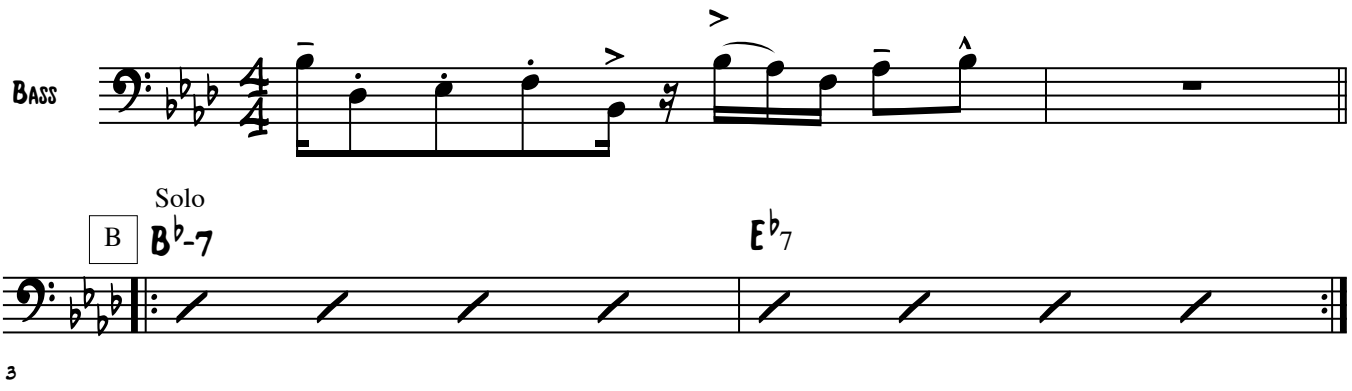

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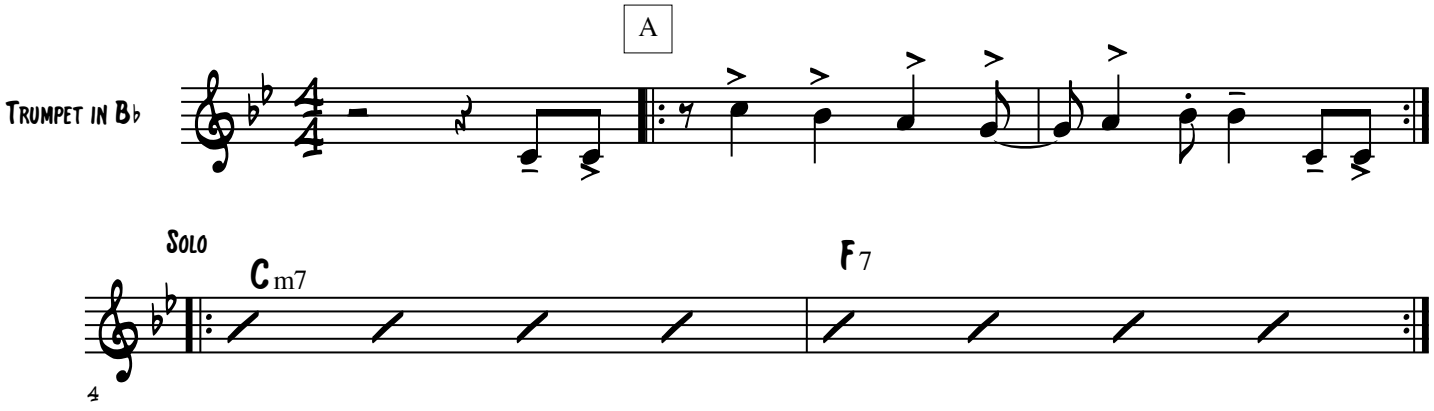

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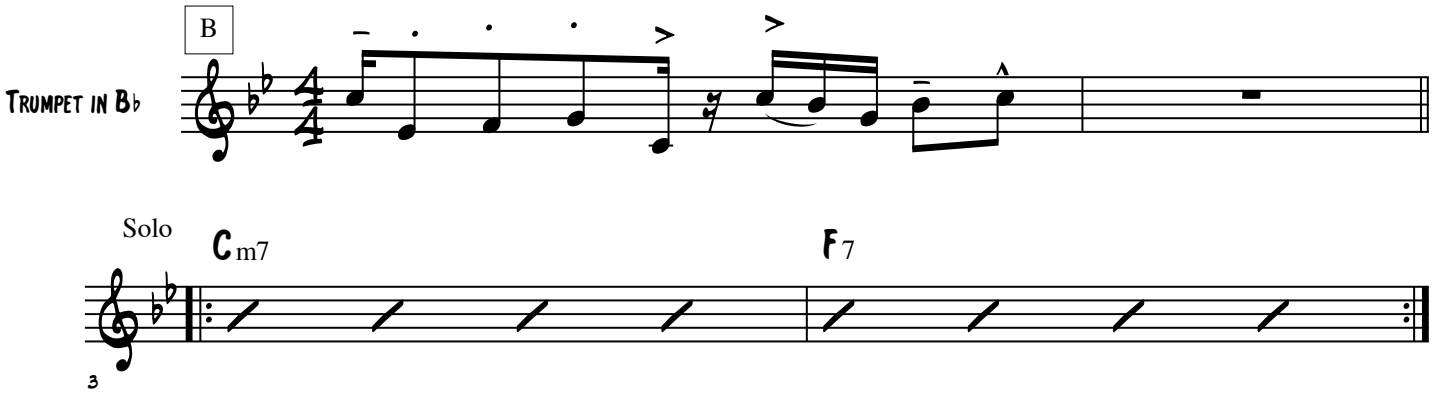

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Fig. 13

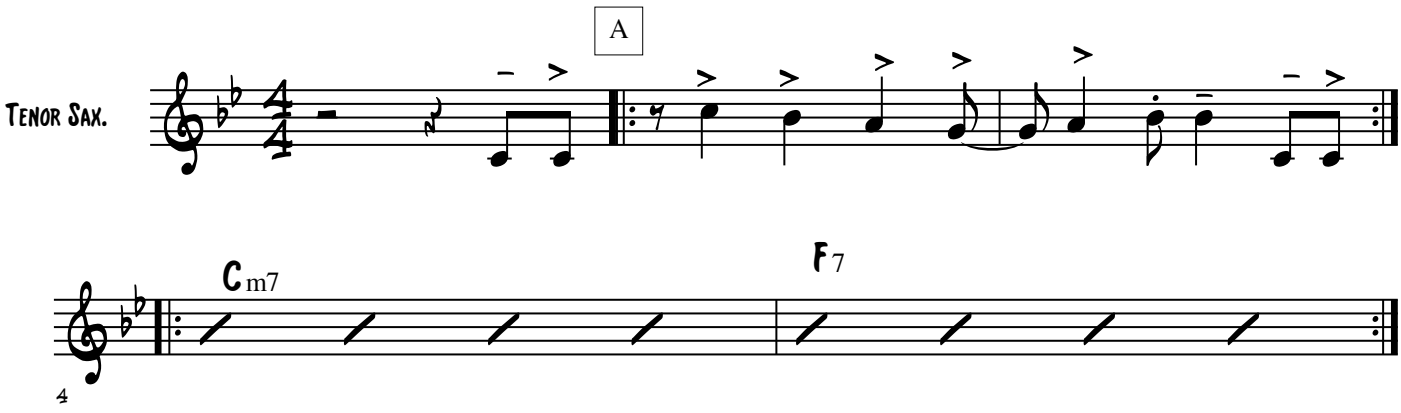

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Fig 14

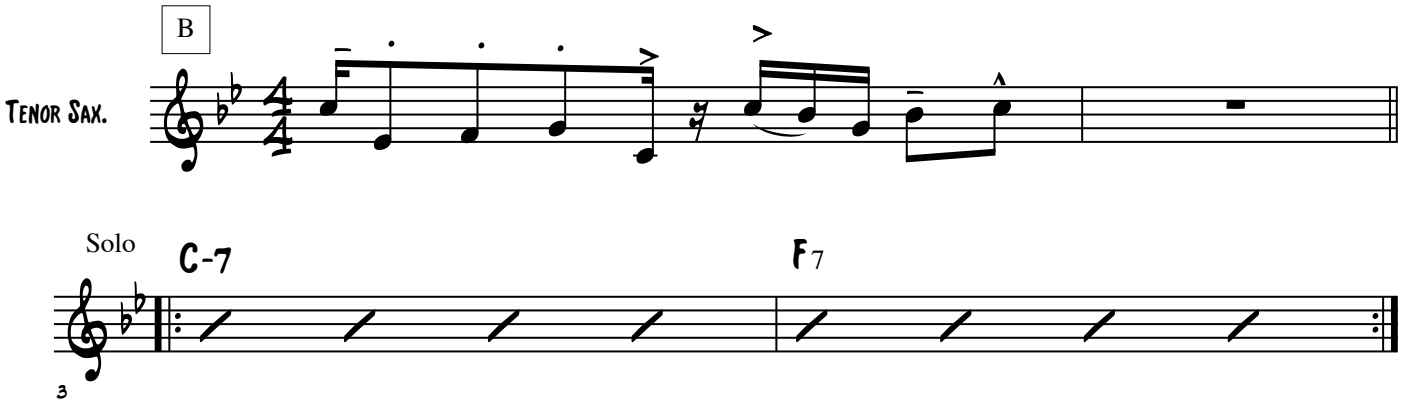

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Fig 15

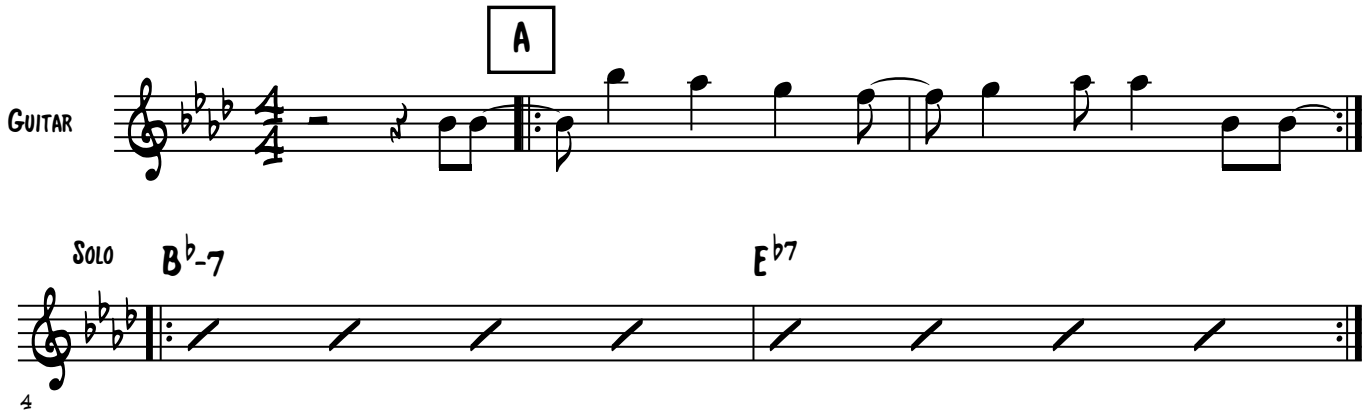

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Fig. 16

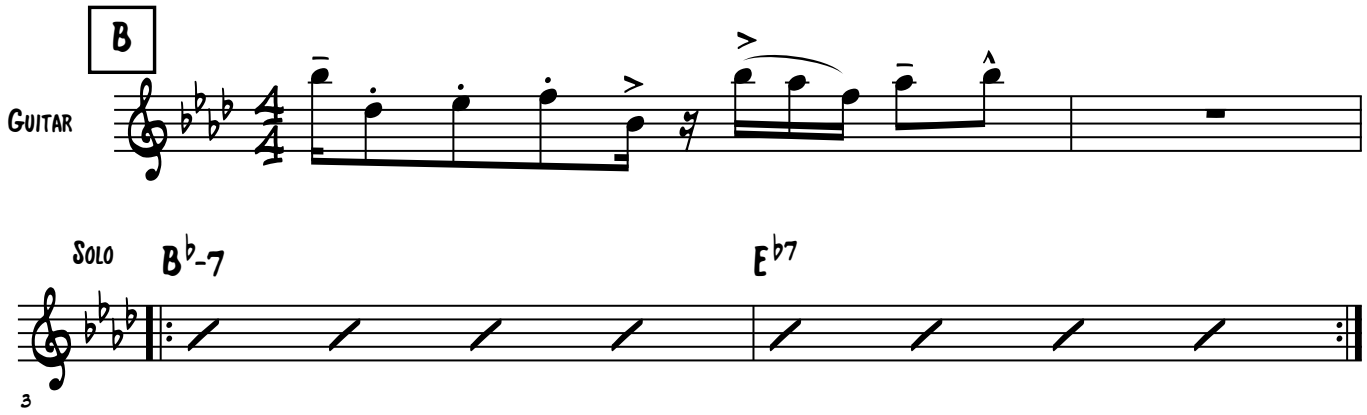

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Fig 17

ARRANGER

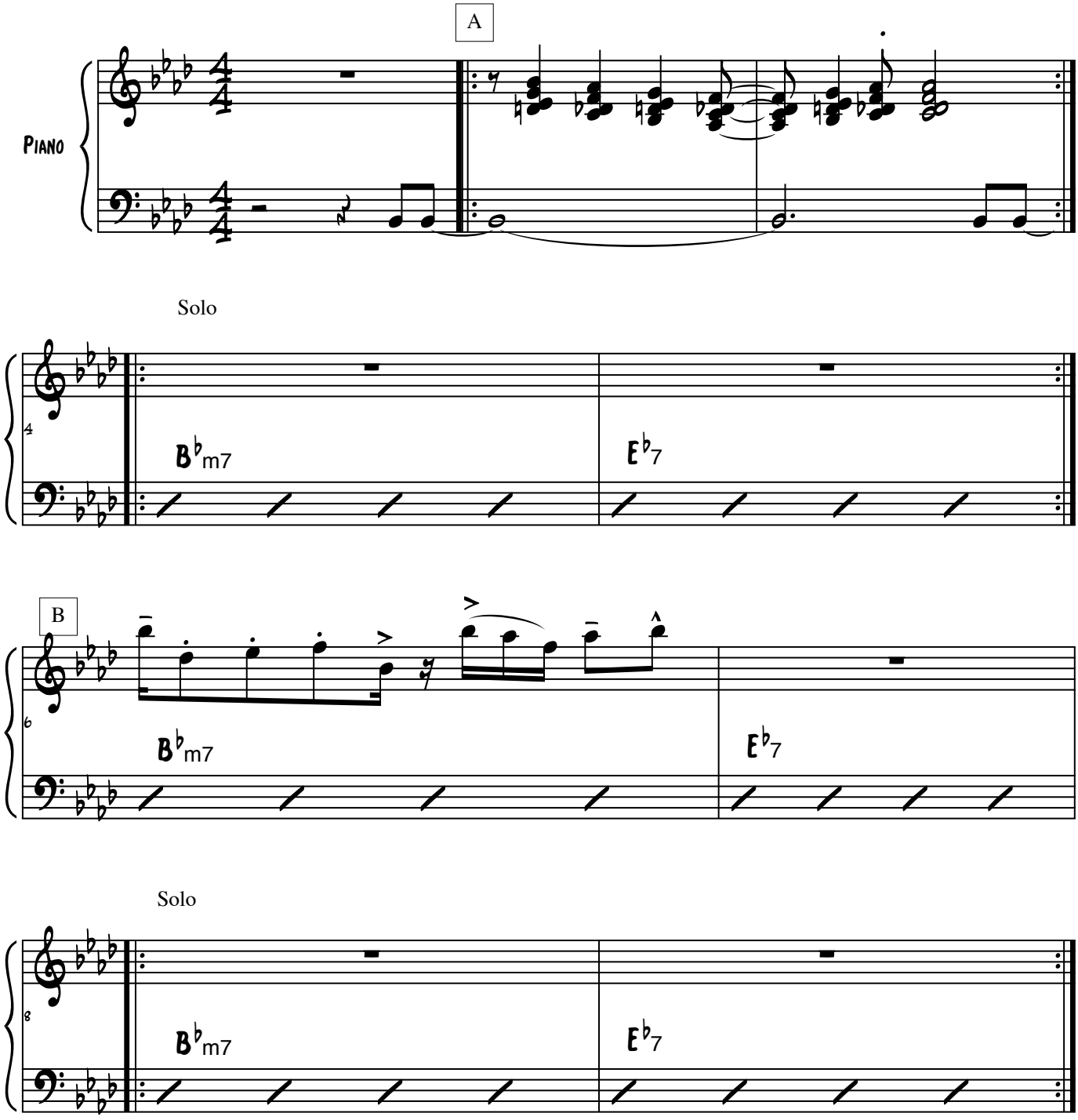

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Fig. 18

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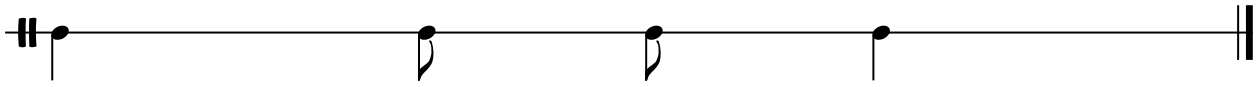

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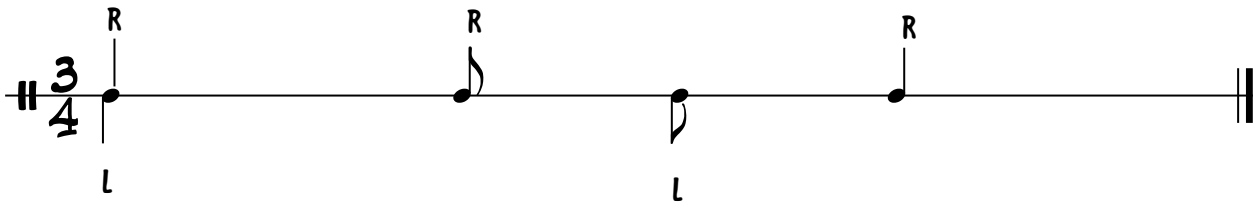
Fig 19



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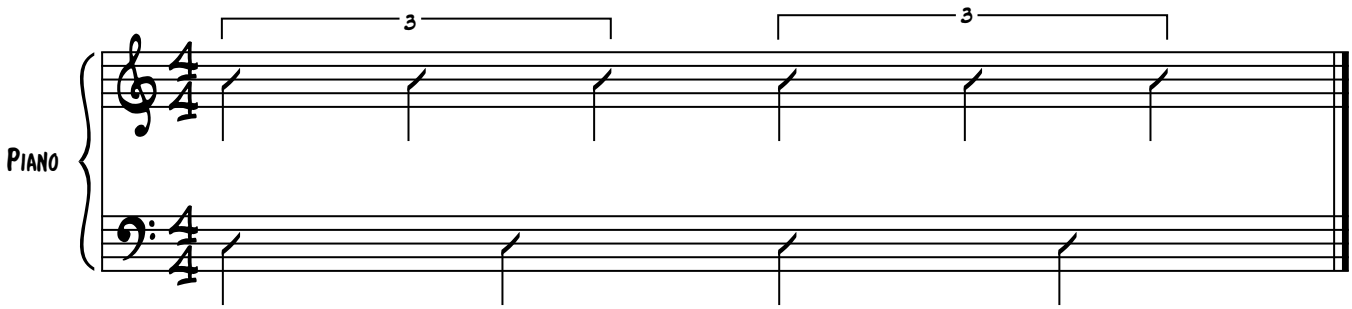

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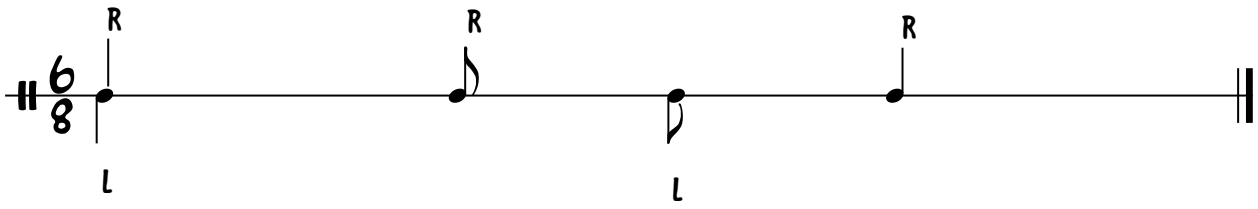

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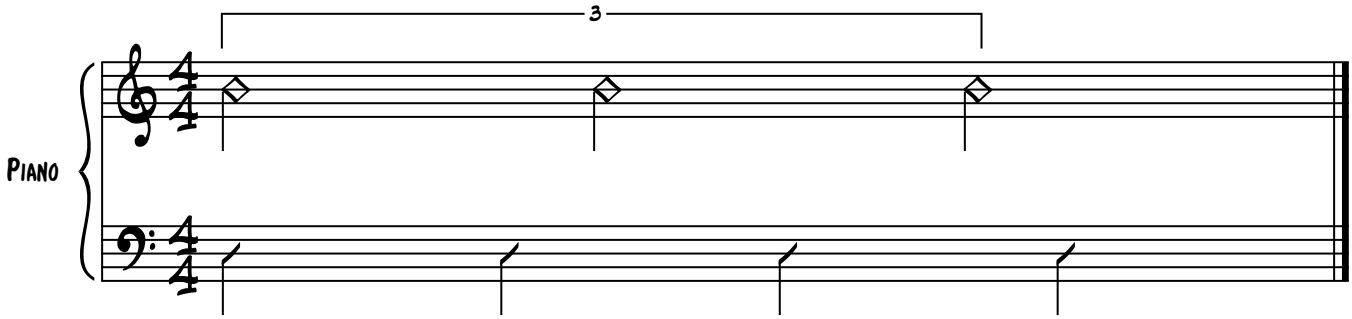

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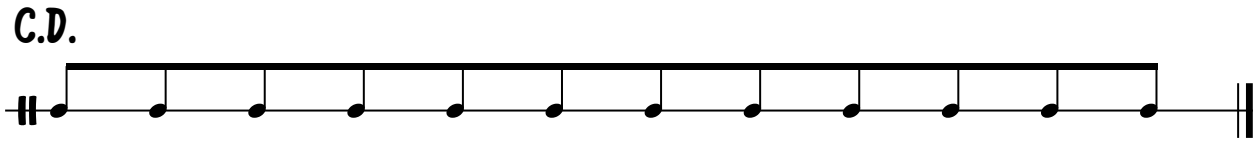

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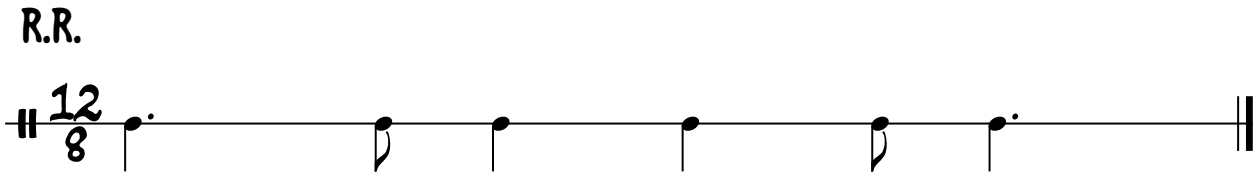
Fig. 24



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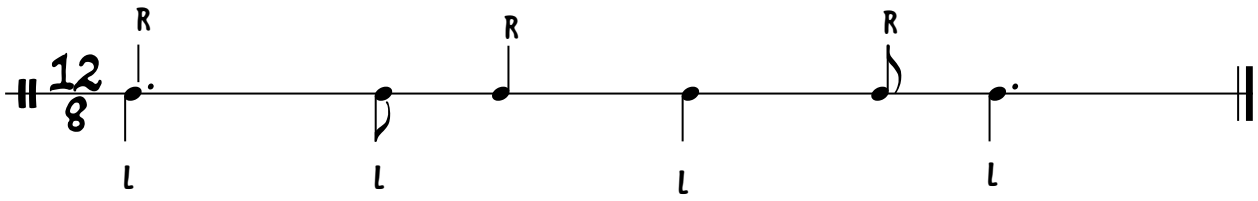

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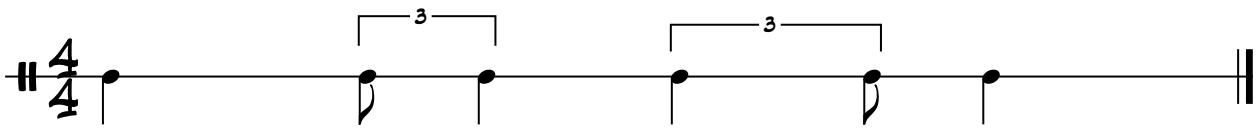

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Fig 27 for B Flat Instruments

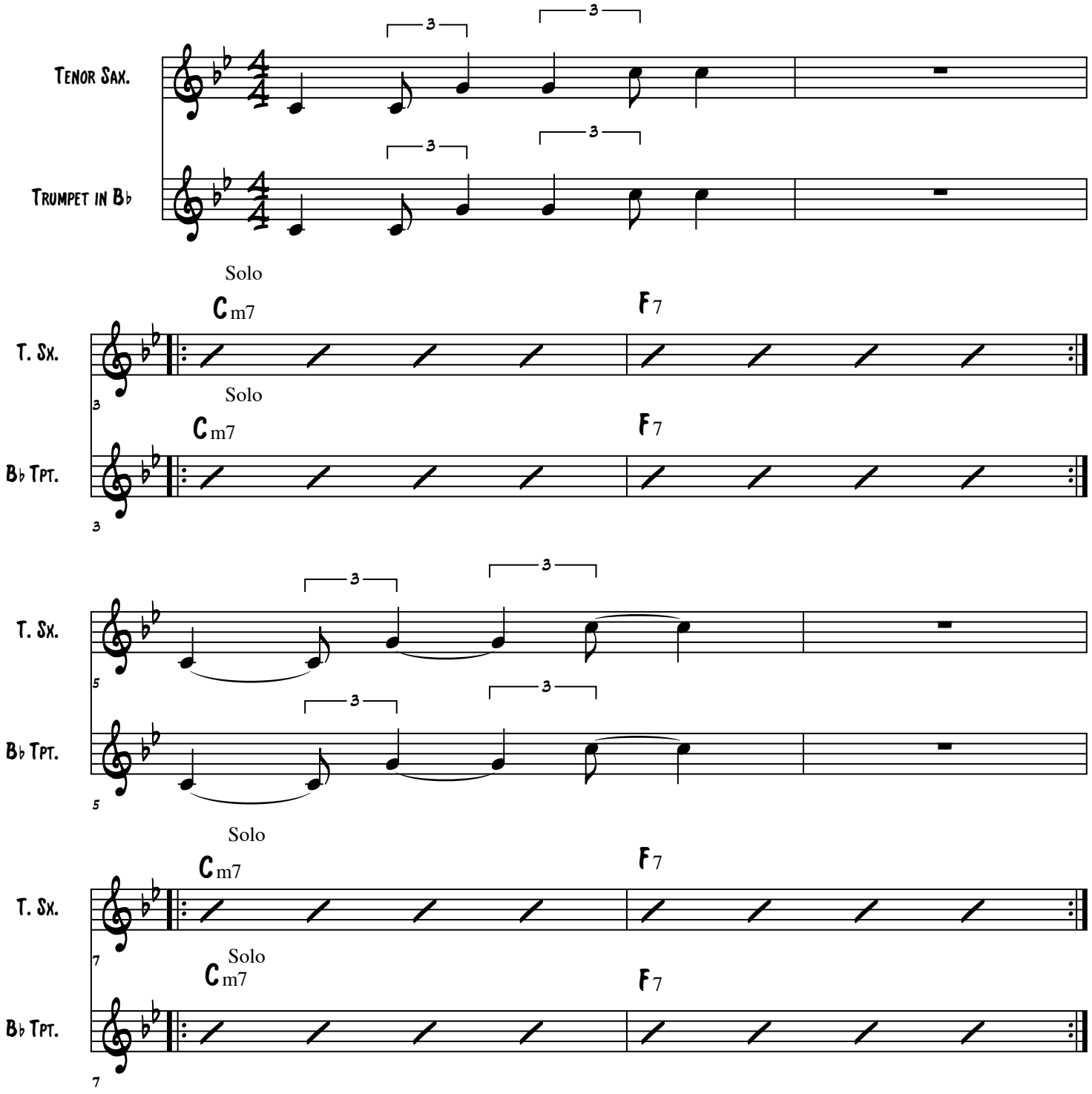

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Fig 27 for E Flat Instruments

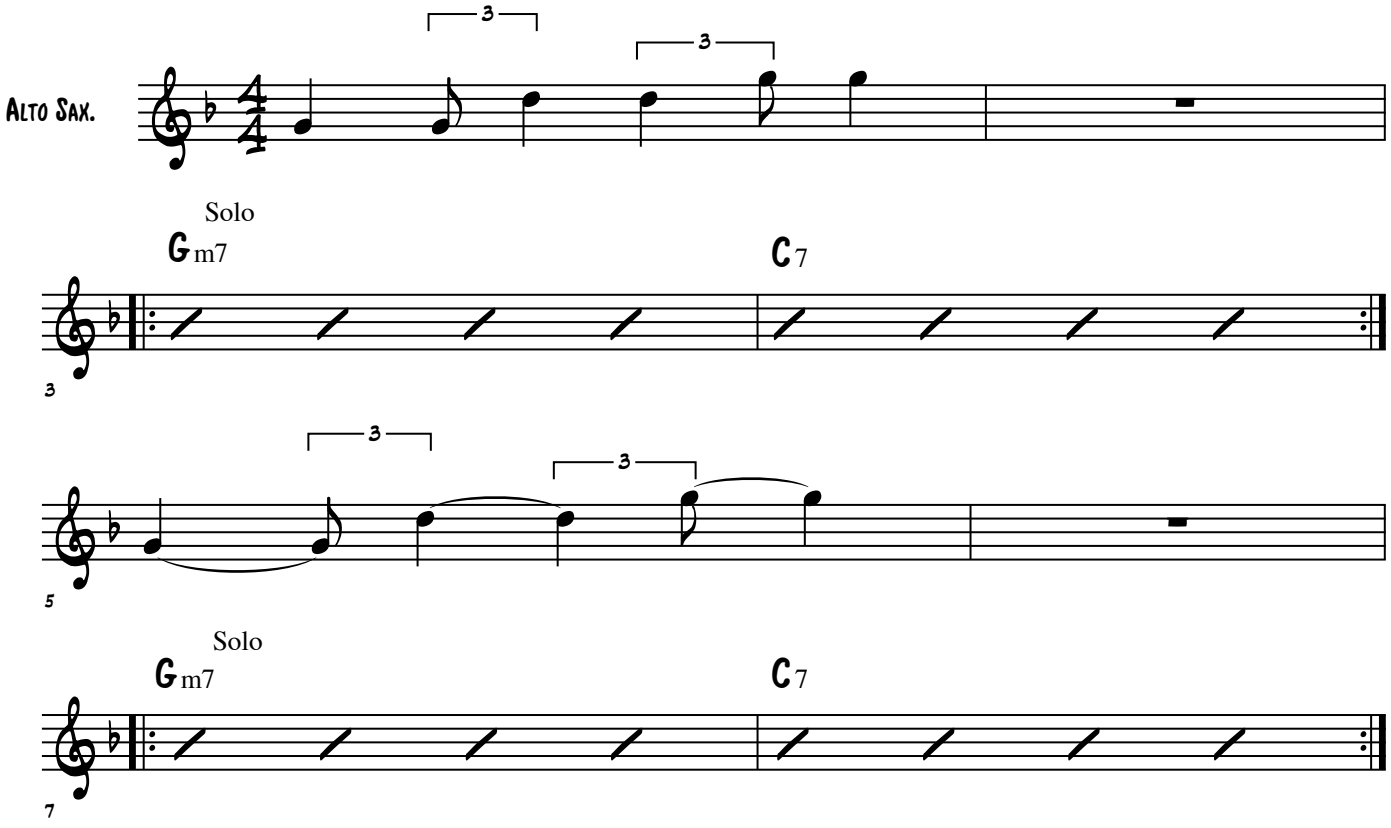

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Fig 27 for Guitar

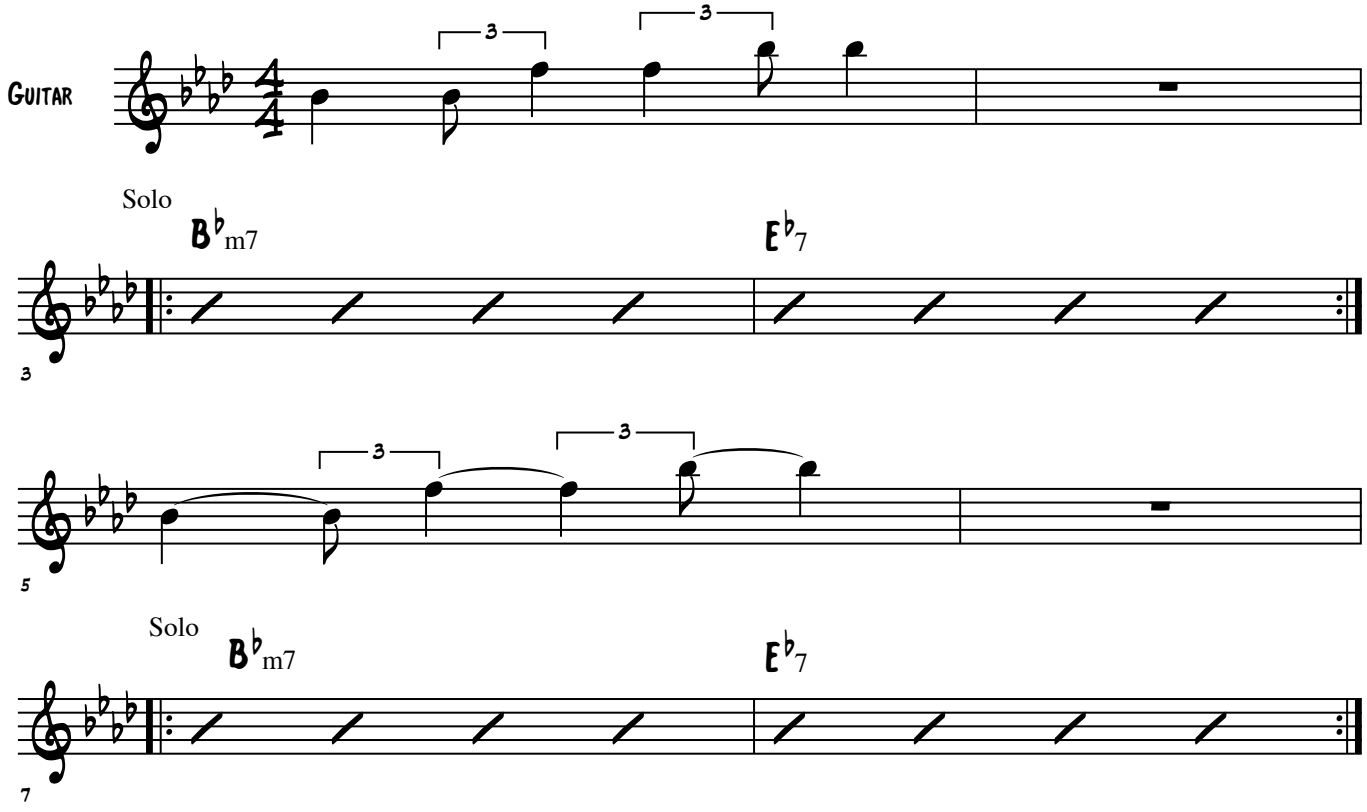

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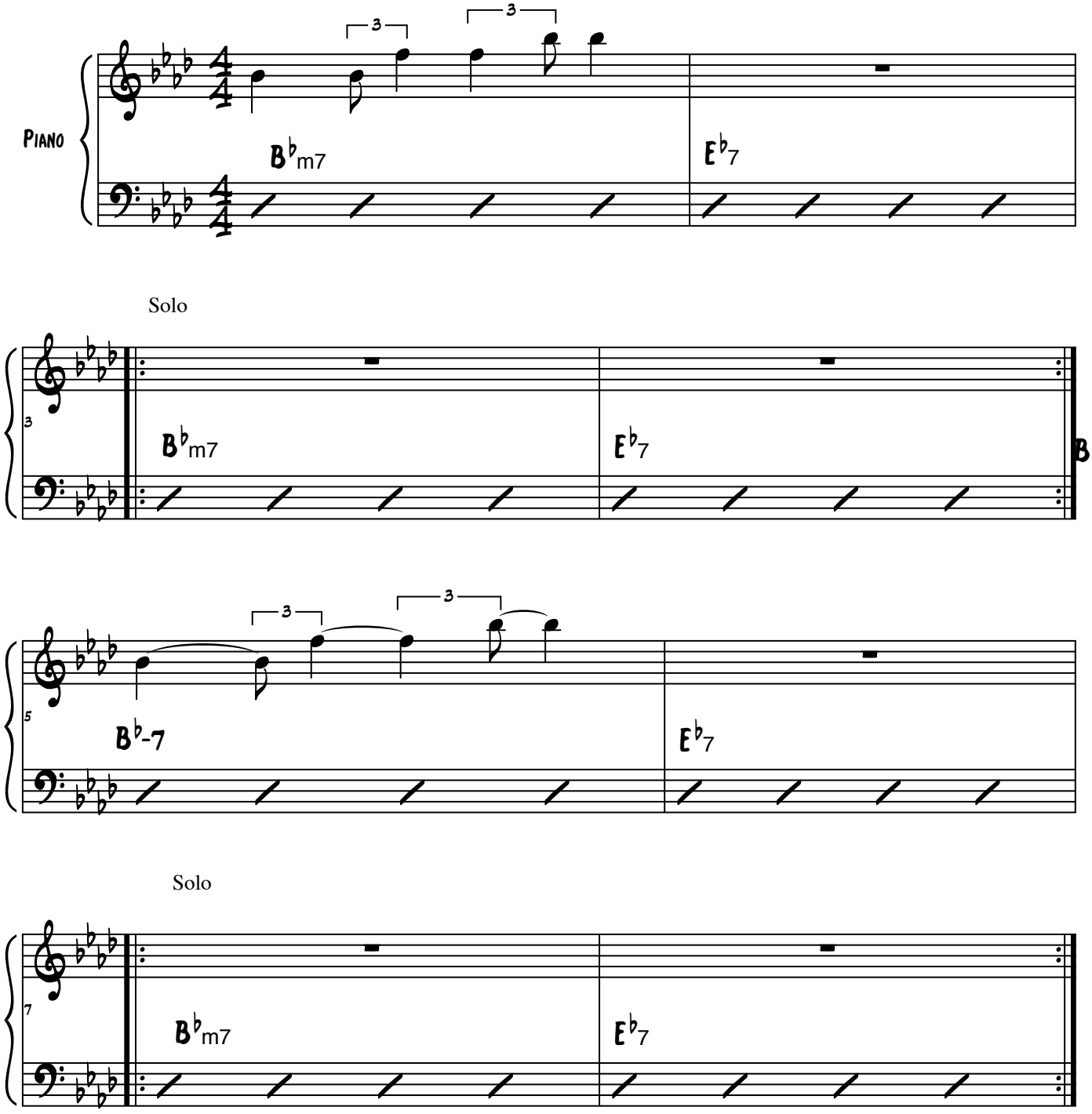
Fig 27 Piano



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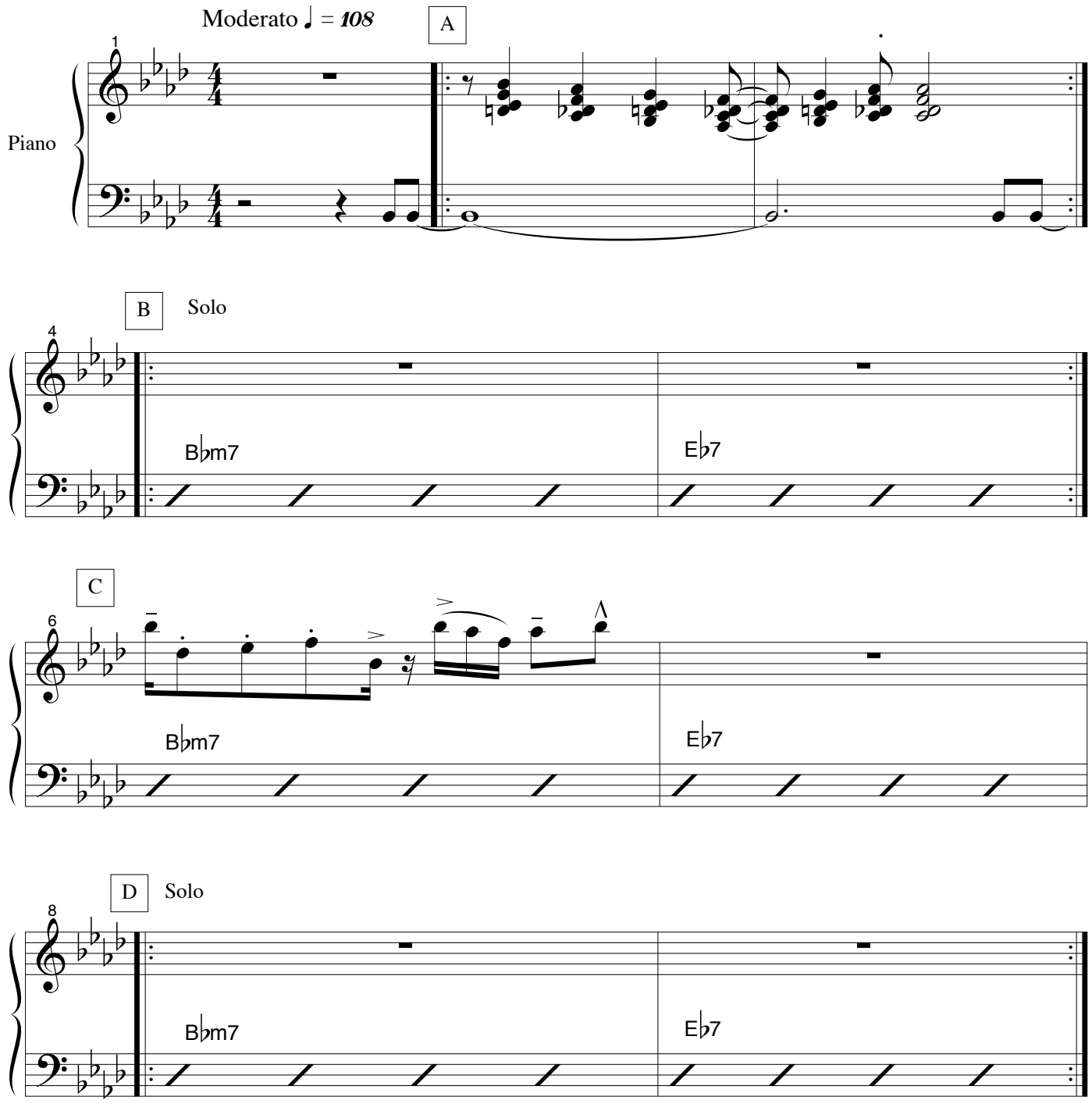
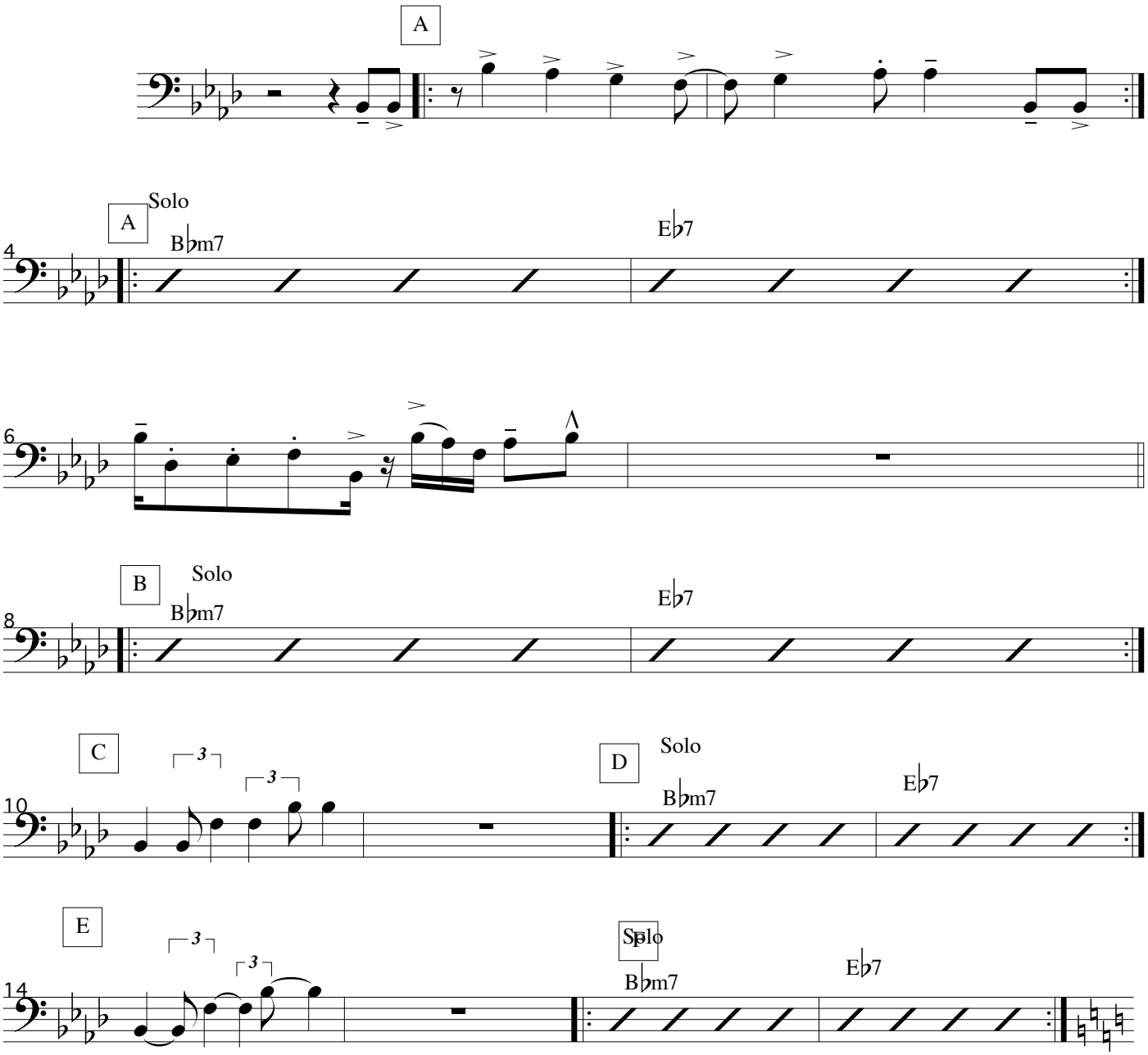
Student Fundamentals For Piano

Longo



Student Fundamentals For Bass

Longo



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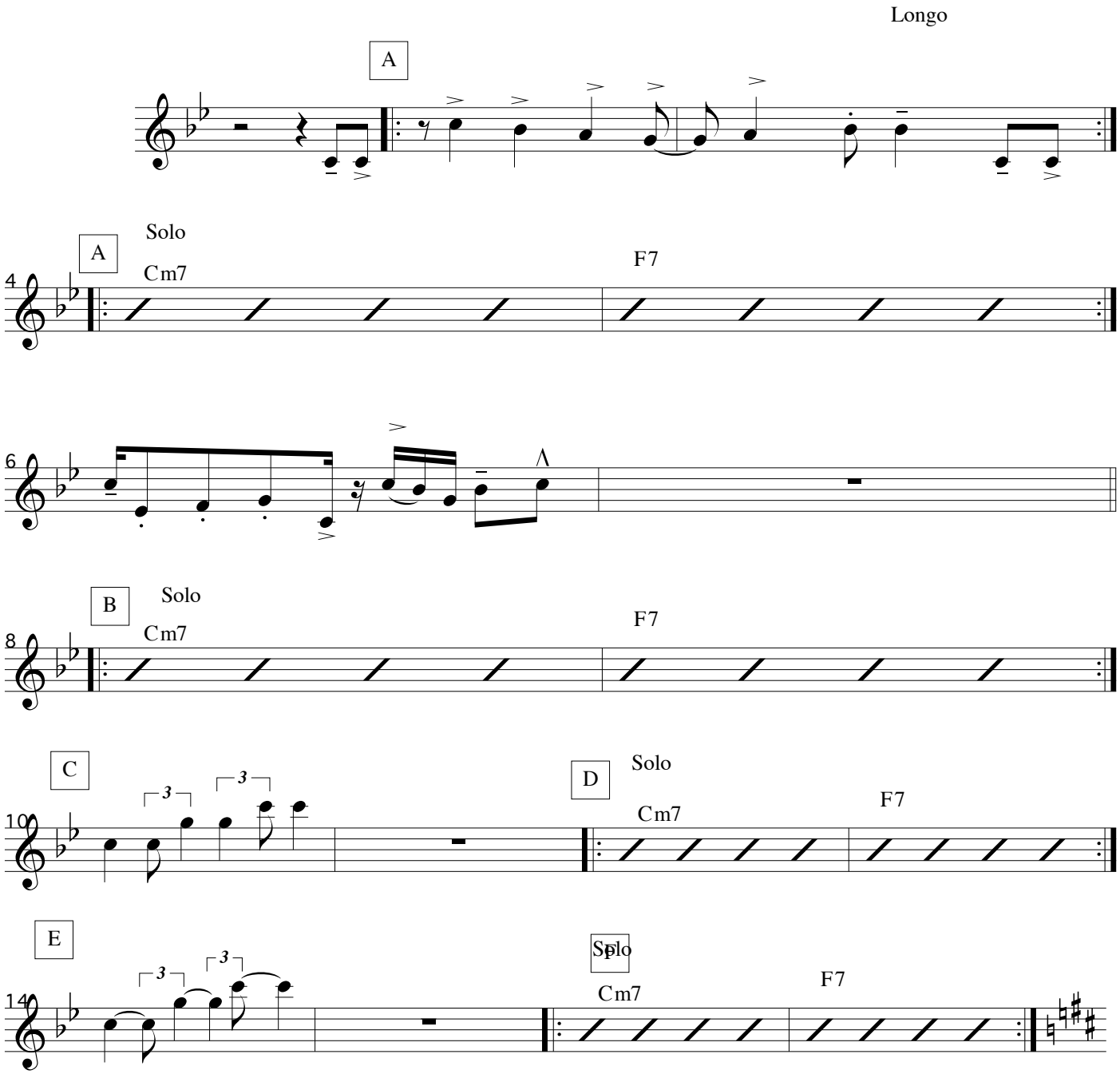
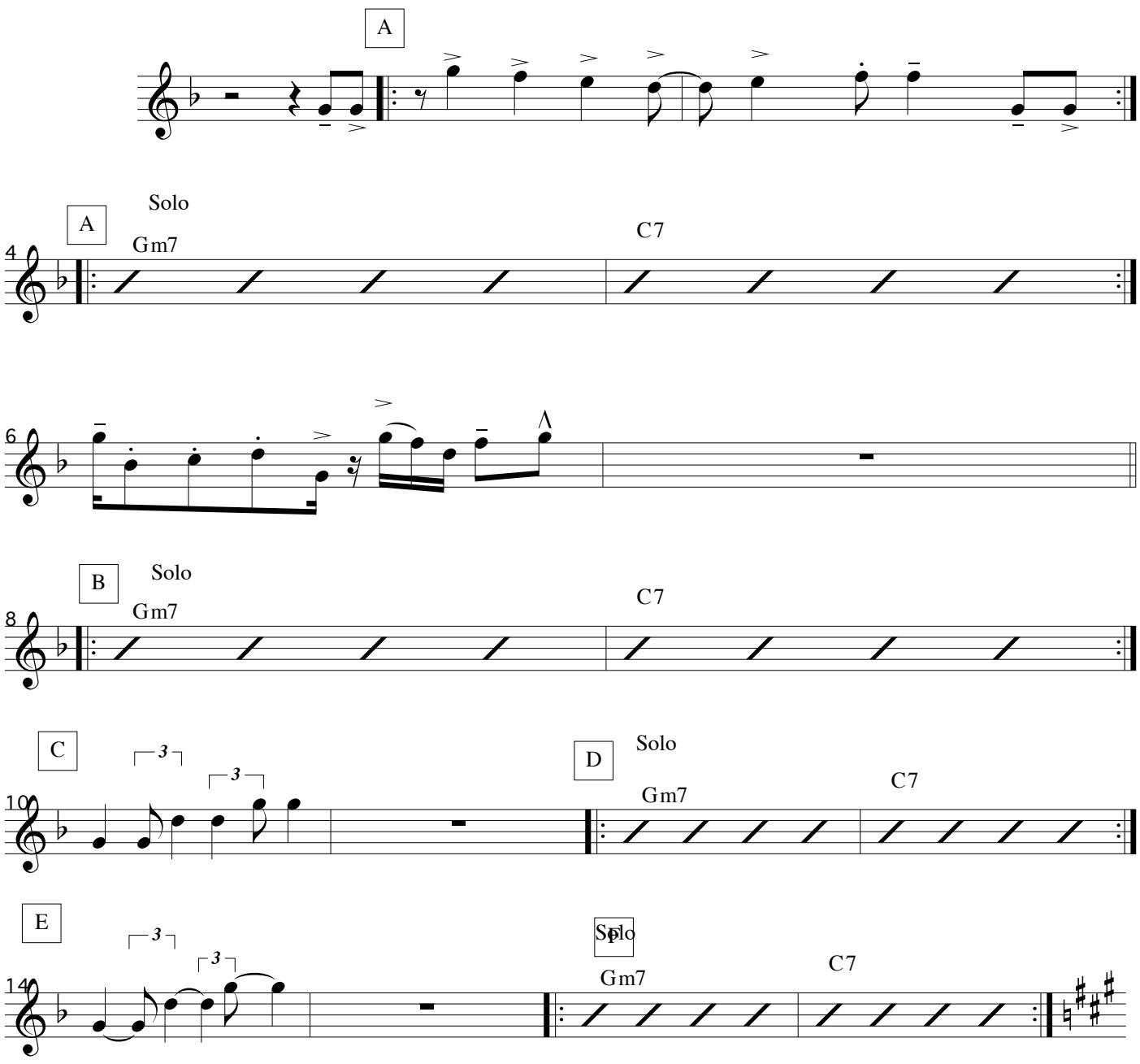
Student Fundamentals For Bb Instruments



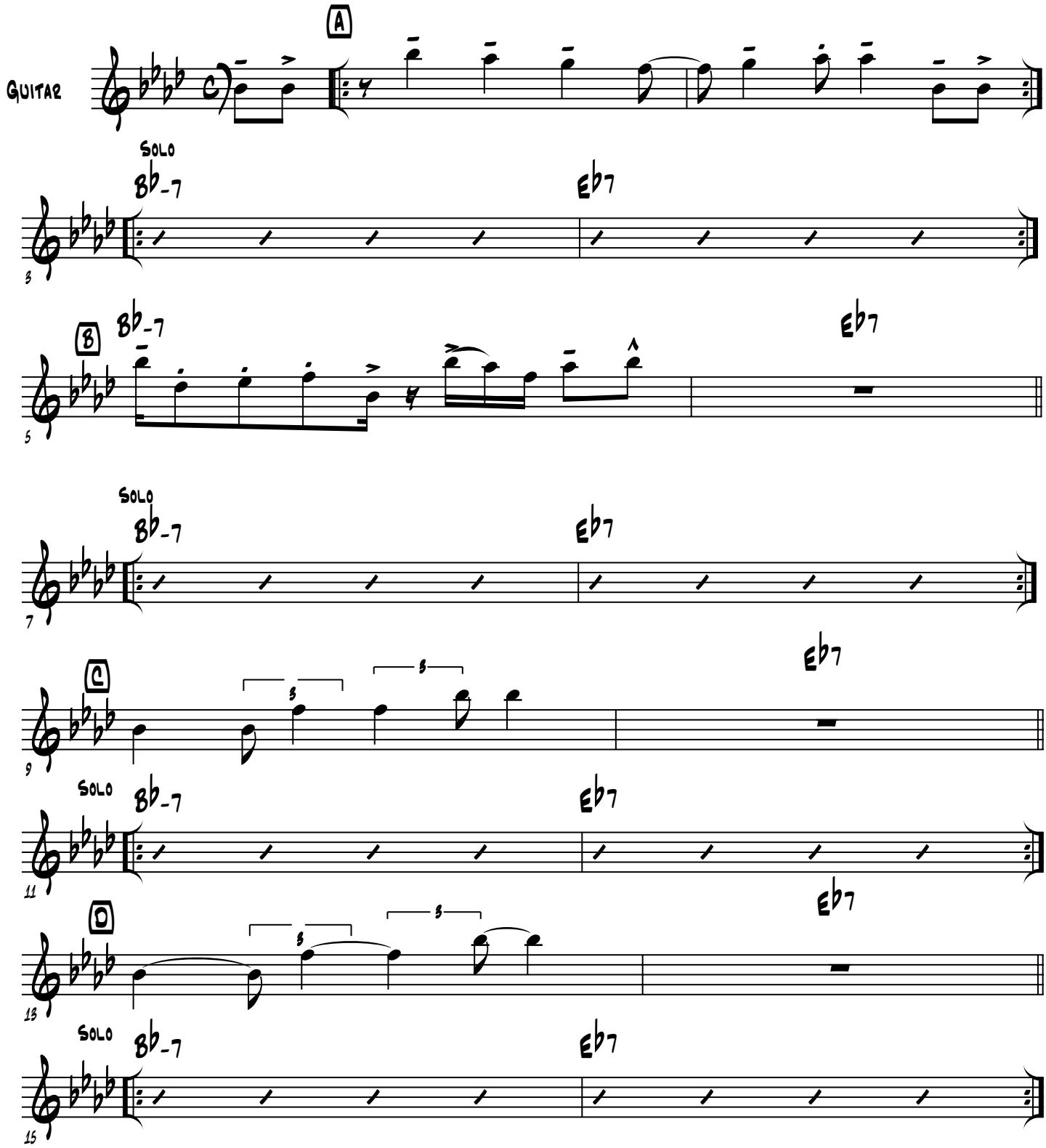
Student Fundamentals For Eb Instruments

Longo



Fundamentals for Guitar

Longo



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MIKE LONGO BIO

Mike Longo began his professional career at the age of fifteen in South Florida where he began working with his fathers club date band around the Miami/Ft. Lauderdale area. He actually began playing piano at the age of three in Cincinnati, Ohio his birthplace. By the age of four the family took him to the Cincinnati Conservatory where he began formal lessons with a teacher. The family later moved to Ft. Lauderdale when he was at a very early age where he grew up and began playing boogie woogie piano. His professional career took roots after winning a local talent contest at the age of twelve. Longo went to a Jazz at the Philharmonic concert while in the 9th grade and heard Oscar Peterson who immediately became his idol. Cannonball Adderley, who was a band director in a local high school at the time, heard Longo at a jam session and became interested in the young pianist. The two became friends and the elder Longo hired Cannonball to work some gigs with his club date band. Later, Cannonball got Longo a gig with a R&B band that he was working with and the pianist began playing up and down the east coast of Florida on what was known at the time as "the chittlin circuit". The older Adderley began coaching the younger musician and later hired him to play with his quartet at the famed Porky's that was depicted in the movies of the same name in the 70's.

After graduation from high school, Longo attended college at Western Kentucky State University where he earned a Bachelor of Music degree in classical piano. During his stay there he went on the road with the famed Hal McIntyre orchestra during one summer and played with legendary guitarist Hank Garland in Nashville's famous Printers Alley as well. During his senior year of college, Longo won the Downbeat Magazine Hall of Fame Scholarship to Berklee School of Music when a fellow student submitted a tape recording of his playing to the magazine. Longo declined the scholarship and upon graduation hit the road as a full time professional jazz musician. During his two year stint with a band called the Salt City Six, he was booked into New York's Metropole Cafe. When the band left, Longo stayed at the Metropole as a house pianist. It was there that he worked with such jazz notables as Henry Red Allen, Coleman Hawkins, George Wettling, Gene Krupa and many others.

While at the Metropole, trumpeter Jimmy McPartland of the Austin High Gang fame, hired him to go to Chicago to do a two week stint at a club called Bourbon Street. While there, Longo met his early idol Oscar Peterson who was playing Chicago's London House. Peterson invited Longo to his hotel suite where Longo played for him. As a result, Longo was invited to study with Peterson at the Advanced School of Contemporary Music in Toronto, a school for jazz musicians run by Oscar Peterson and Ray Brown. Longo spent the next six months in what he would later refer to as "the most intense period of study in my life."

Upon completion of his studies with Peterson, Longo returned to New York where he took up residence. He went on the road with Nancy Wilson which began a period of work with many legendary singers such as Gloria Lynn, Jimmy Witherspoon, Joe Williams, Jimmy Rushing and others. This was followed by a period where he worked around the New York area with bassist Sam Jones in many duo settings as well as with his own trio in places like

Basin St. East, The Hickory House, The New York Playboy Club where he stayed for a whole year, and the Embers where he became the house trio for an extended period of time.

It was while playing at the Embers that Dizzy Gillespie first heard him. Dizzy, who was the featured attraction, heard Longo during his breaks and was to remark in later years that he had decided he wanted Mike to be on his group during that engagement. The opportunity didn't arrive until two years later.

It was 1966 and Longo was booked into the Embers West on 49th St. in Manhattan. His trio at the time consisted of Paul Chambers on bass and Chuck Lampkin on drums. The trio became a house rhythm section there and during this period Mike played with such jazz greats as Frank Foster, Frank Wess, Clark Terry, Zoot Simms and the legendary Roy Eldridge. It was Roy who went around the corner to where Dizzy was playing and told Dizzy "you got to come by and hear this piano player who is playing with me." Dizzy came by and heard Mike play a set with his trio and the next day hired him to be the new pianist with the Dizzy Gillespie Quintet, a post Mike would remain in for the next nine years. During his first year with Dizzy, Mike began writing material for the group and Dizzy eventually appointed him as his musical director. A close bond of friendship as well as musical collaborator developed between the two which lasted until Gillespie's death in 1993.

Mike left the Gillespie group officially in 1975 to venture out on his own but still worked with Dizzy on a part time basis for the next sixteen years often writing for him as well as playing with him on several occasions. In 1986, Longo was commissioned by Gillespie to compose a piece for full symphony orchestra which was performed by Gillespie in 1993 with the Detroit Symphony Orchestra.

Since that time Mike has recorded several albums and CD's on various labels with some 45 recordings with various artists like Gillespie, James Moody and many others. He, at present, has 19 solo albums to his credit.

For many years, Longo hosted a local cable show in Manhattan called Jazz Perspectives. He also appears with his own trio at festival and club venues world wide which are documented in his extensive resume. In 1998, he formed the New York State of the Art Jazz Ensemble, an 18 piece big band, made up of the top musicians in New York. They have been featured in both 1998 and 1999 at the Jersey Jazz Festival and on June 23, 1999, made their New York debut to a packed house at Birdland. Their first CD, "Explosion" was released in the fall of 1999. It made the Gavin air play charts and remained there for 18 weeks. Longo recorded the band again in 2001 on a CD called "Aftermath." This, like "Explosion," received wide critical acclaim and again made the Yellow Dog Jazz Charts. It was also voted as one of the top 10 CDs of 2001 in the Brazilian Jazz Poll.

The Mike Longo Trio CD called "Still Swingin" was released in January of 2002 and received wide recognition in the press including a feature in Billboard Magazine. This was followed by a live CD of Mikes performance at the Detroit International Jazz Festival. Once again Mike's work became an airplay hit and remained on the charts for several weeks.

In 2004 another big band CD by the NY State of the Art Jazz Ensemble was released and made quite a buzz throughout the music world rising to the #7 position on the Jazz Week Charts in only a

few weeks. This time the band was voted “band of the year” in the South American Jazz Poll and Mike placed 2nd behind dave Brubeck for “composer of the year” in the same poll.

“Float Like a Butterfly”, was released in 2007 as a piano trio venture and remained on the charts for an unprecedented number of weeks garnering some 7000 + spins to date. It was featured in the April 2008 issue of Hot House Magazine and was reviewed and featured in the July 2008 issue of All About Jazz Magazine. In October of 2009 a sequel to this was released in the form of a CD entitled “Sting Like A Bee.” As of this writing it is presently in the number 10 position of the Jazz it Week Chart and climbing. For the past two weeks it has occupied the number one position on the Music Choice Chart and continues to garner rave reviews in most jazz publications and internet sites.

At the present time, Mike continues to perform with his trio and/or big band at clubs and festivals world wide. He also runs a weekly jazz concert series in New York City at a theatre called “The John Birks Gillespie Auditorium” which was initiated by Mike in 2004 in honor of Dizzy Gillespie. The theater is located in the New York City Baha’i Center and was named after Gillespie, who was a Baha’i. Concerts in his honor are performed there every Tuesday evening.

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